

PUBLISHED MONTHLY

PRICE TEN CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME IX

NEW YORK, MARCH, 1914

NUMBER 3



BREAST-PLATE
MADE BY PAULUS DE NEGROLI
MILAN, FIRST HALF
OF XVI CENTURY

THE PROGRESS OF THE MUSEUM
DURING THE YEAR 1913AN ABSTRACT OF THE REPORT PRE-
SENTED TO THE CORPORATION

THE year 1913 has been a period of wide advancement in the Museum's activities. This growth is marked in three distinct fields — the increased efficiency of its personnel, the development of the various departments, and the extension of the Museum's educational functions beyond its most immediate province. The year has brought the deaths of J. Pierpont Morgan and George A. Hearn, which mean not simply the cessation of their generous gifts but the greater loss of their stimulating personalities. Mr. Morgan is succeeded in the Presidency by Robert W. de Forest who, through his long and intimate association with the Museum, his wise policies of organization, and his broad sympathies in the fields of education and art, is peculiarly fitted to direct the activities of the Museum with the best interests of the community ever in view.

Various changes have occurred in the staff and membership, but the total number of those supporting the Museum shows no increase over last year, indeed, a net loss of one member. Since the dues received from this source, combined with the income from the sale of handbooks and photographs, the receipts on pay days, and the interest on Endowment Funds constitute the sole income available to defray the expenses of administration, it is at once evident that a great increase in membership is necessary.

The fact that the Museum has done increasingly effective work in its own peculiar sphere is attested by a comparison of the number of persons visiting it during this year and last. The attendance in 1913 was 839,419 or an advance of 149,236 over the figures of the preceding year.

Both in the acquisition of collections and the facilities for their effective display, the Museum has made a notable advance during the year. By the bequest of the late

Benjamin Altman the Museum, and through it, the public at large, are made immeasurably richer in the possession of Chinese porcelains, of paintings, and other works of art of the rarest quality. Another great public benefactor is William H. Riggs who, by the gift of his collection of armor, has opened to all an opportunity to study the development of this particular phase of art. The Museum has directly acquired many objects, the greatest number being in the Departments of Decorative Arts—ceramics, lacquers, metalwork and textiles. This process of accessioning and cataloging involves an immense amount of labor, a "by-product" of which will be a glossary of terms used in describing works of art for the further help of students. To make the collections as complete as possible and thus to represent a consistent course of development in each branch, many purchases have been made, the total expenditure amounting to \$552,506.87. In the Department of Decorative Arts is a striking illustration of the increased facilities for proper display. In this wing the rooms have been so arranged as to portray most effectively and consistently the central idea or keynote of the particular period or style. To achieve this unity, backgrounds and artistic effects have been most carefully studied.

The building itself has been made in all possible respects the fitting repository for these art collections. The new extension, Wing H, has recently been opened and affords an opportunity for the effective display of Mr. Morgan's collection. Numerous changes have been made during the year for the purpose of further safe-guarding and of increasing the efficiency of the building.

To put these objects of art within the reach of all is in itself a highly educational work. But the Museum has assumed even wider functions through its various publications, its photographs, lectures, library, etc. By winning the interest and cooperation of the teachers the Museum becomes most closely connected with the work of the public schools. The lectures make possible a more comprehensive study of the collections and their gen-

eral significance. The photographs and lantern slides put within the reach of those unable to visit the Museum, some knowledge of the treasures it contains. Increased equipment in this direction is shown in the figures — the addition of 1,125 lantern slides and of 50,565 photographs. The publications, and 2,423 additional volumes in the Library represent one side, the 5,077 more people who used the books, the other side of the story. Two class rooms in the new wing have been placed at the disposal of students and teachers. In these very concrete ways the Museum has increased its educational functions.

To disseminate a knowledge of art and stimulate further interest and study is, after all, the Museum's primary function. In its broadest interpretation this means cooperation with all other agencies working for this end. Such was the Museum's association with the movement which resulted in the defeat of the amendment seeking to put a tax upon imported works of art. Such also is its assistance in the promotion of the Federation of Fine Arts. These then are the functions of the Museum and the manner in which it has fulfilled them. The friendliness and interest displayed on the part of the community is strong indication that the significance of these activities is understood. But gratitude should be accompanied by support. The Museum's income for administrative purposes last year was derived from the city's appropriation of \$200,000, receipts from admission and membership fees, sale of publications and interest on endowment funds. Most of the gifts and legacies are specifically designated for the purchase of works of art. With no proportional increase in income, the additional activities and expenses of the year resulted in a deficit of \$71,750, which was made up by the Trustees from other sources. It is therefore imperative that the income for running expenses be supplied more adequately by funds from its two main sources, — an increased endowment fund and a greater appropriation from the city. Only as the public realizes its obligations in this practical way can the Museum continue to progress and perform its functions in the community.

DEPARTMENT OF CLASSICAL ART ACCESSIONS OF 1913

THE accessions of the Classical Department acquired during 1913 have, with a few exceptions which still await shipment in Europe, now all been received at the Museum and are exhibited together in the Boscoreale Room, Gallery 10. They consist of fourteen marbles, twenty bronzes, six vases, twenty-two terracottas, thirteen examples of gold jewelry, and seven pieces of glass. With these is shown a marble bust of Tiberius which, though really a 1914 purchase, has just arrived from England and could therefore be included in the exhibition. Viewing these accessions as a whole, it can be said that they form throughout valuable additions to our department; but the collections chiefly strengthened are those of Roman sculpture and of Greek and Roman bronzes. In this article the marble sculptures will be described in detail; the other objects are merely enumerated and will be treated at greater length in subsequent numbers of the Bulletin.

SCULPTURES

Roman sculptural art was, as is well known, largely imitative. The Roman artists, or the Greeks residing in Rome, reproduced Greek works of the preceding periods, generally copying more or less faithfully the original which served as a model, but now and then combining styles of various epochs into one heterogeneous whole. But in two directions Roman art worked along original lines and achieved undoubted success, that of realistic portraiture and of decorative design.

These various phases of Roman art are well represented in our new acquisitions. A relief of Herakles carrying the Erymanthian boar is an excellent example of "archaistic" work (fig. 1). Herakles is represented advancing to the left, carrying the boar on his left shoulder and holding the club in his right hand. He is nude, except for the lion's skin which hangs over his back and is fastened in front; by his side

is a tree stump. In this relief the sculptor affected the Greek archaic style, but, as is natural when an artist of a late, sophisticated age tries to express the limitations and the vigor of early art, he was inconsistent and introduced elements of later periods. Thus, the head of Herakles is treated in the genuine archaic manner, with the eyes rather prominent and the hair and



FIG. 1. RELIEF OF HERAKLES
AND THE BOAR

beard arranged in a series of regular strands, and rows of ringlets round the forehead. Also, something of true archaic vigor and sturdiness is shown in the modelling of the right shoulder and arm carrying the club. The rendering of the body and legs, however, show the facile but academic skill of a later age, when human anatomy was no longer an object of absorbing study, but could be represented correctly even by minor artists. The limp body and lifeless face of the dead boar are represented with remarkable truth to nature. The device of making the hind part of the animal disappear, so to speak, into the relief, as well

as the rendering of the tree stump are foreign to the repertoire of early art.

This representation of Herakles and the Erymanthian boar is unlike those treating of this subject in Greek art during the archaic and transitional periods. It is probable therefore that the Roman artist had before him no model from which he could copy directly but that the composition was essentially his own. The relief is somewhat fragmentary, a considerable portion of the background being missing and restored. It is difficult therefore to know the exact purpose for which it served. In style it should be compared with two other archaistic representations of this hero — the relief of Herakles carrying off the Delphic tripod on the Vatican candelabrum, and that of Herakles and the Kerynetian stag in the British Museum.

A splendid example of Roman decorative work is a table support terminating at each end in a winged monster (fig. 8), and decorated on both sides with beautiful ornamental designs in relief. The latter consist of scrolls or branches of acanthus emerging out of a bed of acanthus leaves, and decorated intermittently with clusters of grapes, and various flowers and buds. Both reliefs which differ a little in details, are skilfully composed to fill the given space effectively, and to form what appears to be an organic whole; and though the design is strictly conventionalized, the details are rendered with great truth to nature. Both in style and in execution this piece is similar to the ornamental reliefs of the Ara Pacis of Augustus. Our piece must belong to about the same period, and from an artistic point of view will rank worthily by their side. For the exact position of such a table support compare the examples found at Pompeii in the houses of Cornelius Rufus, and of Siricus, the latter complete, the former with the table leaf missing (cf. No. 1344 in our collection of casts, and Overbeck, *Pompeii*, plate facing p. 422).

Among the newly acquired Roman portraits the bust of Tiberius stands out as of special excellence (figs. 2, 3). It is indeed, one of the finest extant portraits of the Julio-Claudian period, and the Museum is to be congratulated on its acquisition.

Both from the point of view of conception and of execution it is a splendid piece of work; and fortunately its preservation is exceptionally good. The head is one of the most youthful portraits of Tiberius in existence, and brings out, more perhaps than any other, the essential nobility of Tiberius' character. His proud and serious nature had not yet become embittered by the ad-

Two of the other portraits are likewise capable of identification. One is a head of Lucius Verus, broken from a relief, the other a head of "Matidia." The Lucius Verus is a typical portrait of the handsome but self-indulgent successor of Hadrian and co-ruler with Marcus Aurelius (fig. 4). We are told of him that when he was waging war against the Parthians he let his



FIG. 2. BUST OF TIBERIUS
(FRONT VIEW)
ROMAN



FIG. 3. BUST OF TIBERIUS
(SIDE VIEW)
ROMAN

verse circumstances of his later life, and he is here shown as a youth of fine bearing and keen intellect, without the expression of mistrust and disappointment characteristic of his later portraits. As a portrait it offers many points of similarity with the youthful heads of Augustus; but the manner in which the hair surrounds the forehead forming a rectangular rather than an arched outline, the animation of the eyes and the sensitive, slightly receding mouth are distinctive traits of Tiberius. The bust portion is quite small showing only the collar bone, in accordance with the practice prevalent during this period.

generals lead the armies while he travelled about in the Syrian cities leading a riotous life. Our head shows all the characteristic traits of this emperor, the thick curly hair, the carefully tended curly beard, the deep set eyes, a slightly aquiline nose, and a small mouth with short upper lip. It is a face of remarkable physical beauty, but lacking in vigor, and indicative of a weak and egotistical nature. The portraits of Lucius Verus are very numerous and all of more or less good workmanship. Our example, though somewhat fragmentary, is of excellent execution.

The head of "Matidia" represents a

woman between thirty and forty, of a somewhat stolid, proud disposition, with regular features, and complicated head-dress. The type is a familiar one and is represented in a number of extant busts, of which the best known is in the Louvre. It has been identified both with Matidia, the niece of Trajan, and with her daughter Sabina, the wife of Hadrian (cf. Bernoulli,



FIG. 4. HEAD OF LUCIUS VERUS
FROM A RELIEF
ROMAN

Römische Ikonographie, II, p. 102). The similarity between the busts and the representations of these two personages on coins is indeed marked, but the busts do not coincide with either of the coin-types in all particulars. In favor of the identification with Matidia are the general shape of the features, especially the nose and mouth, and the form of headdress, which occurs regularly on the coins of Matidia, while Sabina appears to have affected several different styles. However, the almost vertical line of the profile is unlike that in the coin-types of Matidia (where the lower part of the face is more strongly receding,) and is characteristic of Sabina. The execution of our head, is, like that of almost all busts of the imperial ladies of that period, indifferent and lacking in inspiration.

An interesting piece is a bust of the Antonine period. It represents a middle-aged woman, with a plain, somewhat bourgeois countenance. She has a serious, rather sad expression; the strong mouth and firm chin indicate a forceful character. Her hair is wavy, parted simply in the middle, and fastened in a knot behind. Noteworthy is the treatment of the eye, in which the iris is shown as a segment with two dots to indicate the points of light. This manner of treatment was first introduced in the period of Hadrian and became very popular afterwards. The execution of our bust is above the average and the preservation is remarkably good, the bust being practically intact, except for part of the nose, which is missing, and some discolorations and incrustations on the surface; even the ancient pedestral is preserved.

Another bust in a splendid state of preservation is that of a bearded man of a somewhat insipid personality, with low forehead, weak chin and mouth, and slightly curly hair. He wears a sword-strap and the *paludamentum*, or military cloak, on the left shoulder. The shape of the bust, which includes the whole of the shoulder with the armpit and part of the chest, and the presence of the beard, place it in the early Hadrianic period. The person represented has so far not been identified; he must, however, have been a personage of some distinction, since the *paludamentum* was at that time a token of imperial rank.

A head of the Flavian period offers some points of resemblance with a series of portraits identified tentatively with M. Ulpius Trajanus, the father of Trajan. It represents a beardless old man with a lined face, eyes set close together, and a firm chin. The manner in which the upper lip is modelled to show the absence of teeth is also characteristic. Unfortunately our head is somewhat battered; the nose is completely broken away, the bust portion is missing.

The Romans delighted in depicting their exploits against the many barbarian tribes whom they subjected. This they chiefly did by representing the various incidents

of their campaigns on the reliefs which decorated their triumphal arches and columns. Not so common are the representations of barbarians in the round. An interesting example is a head of marked non-Roman type, which forms one of last year's accessions. He is represented with long hair, prominent cheekbones and an aquiline nose.



FIG. 5. HEAD OF MATIDIA
ROMAN

of a delicately formed boy, about two-thirds life-size (fig. 7), is of Polykleitan style. Though in such fragmentary condition, it is possible to reconstruct the original motive. He was standing with his weight on his left leg, the right hand resting on a pillar, and the left hand laid on his back; the head was inclined towards the right shoulder. The place where the pillar



FIG. 6. BUST OF A MAN
ROMAN

Here must be mentioned a marble disk with representations of masks in relief on either side. Disks of this kind have been found in Pompeii and elsewhere. From the suspension holes at the top and from representations on monuments they have been identified as *oscilla*, hung up from trees or buildings, apparently both as offerings and merely for decorative purposes. Our example is somewhat broken and shows no suspension holes, so that it may have served a different purpose.

The remaining four pieces of sculpture, though of Roman execution, are copies of Greek work of various periods. A torso

was attached is visible on the right thigh while the left hand, holding a piece of drapery (?) is preserved at the back. This statue is a variant of the Polykleitan "Narkissos," the position being the same, only reversed. A large number of extant copies testify to the popularity of the figure in antiquity.* It is indeed one of the most charming creations attributable to the immediate circle of Polykleitos, probably executed by one of his pupils about 400 B. C. Though the Polykleitan style is evident in the fondness for large planes in

* For a list of replicas cf. A. Furtwängler, *Masterpieces of Greek Sculpture*, p. 272, Note 4.

the modelling, especially of the chest, in the marked hollow at the side of each gluteus, and in the deep pelvic curve, the lines of demarcation between the various muscles are much less accentuated than in earlier Polykleitan sculpture. This softer, rounder style was probably due to the



FIG. 7. TORSO OF A BOY
ROMAN COPY OF A GREEK WORK

influence of contemporary Attic work. The identification of the statue is doubtful. Various interpretations have been suggested, the most probable, on the whole, being that of Adonis. The execution of our torso is excellent, the modelling being unusually fresh and careful for Roman work.

Another torso of a boy, of life-size, is a copy of a fourth-century work. The easy attitude, soft, rounded forms, and harmonious curve of the figure are characteristics of the work of Praxiteles, and it is under his

influence that the original was probably created. The lines of the body and the position of the arms (the right must have been extended sidewise, and the left lowered) are similar to the Praxiteles Hermes, but the attitude of the legs is different. The execution of the torso is fair; several pieces are missing and have been restored in plaster.

A piece of exceptional interest is a head from a herm (fig. 9) of a type already known from several known examples, now at Nîmes, Madrid, Florence, Paris, etc. It represents a male deity with a long flowing beard and moustache and wavy hair. The treatment of the hair and the severe type of face, with its wonderful combination of dignity and repose, are characteristic of Attic work of the middle of the fifth century B. C. The special deity here represented is uncertain, as the type is equally characteristic of Zeus and Dionysos, and, besides the fillet in the hair, which would be appropriate to both gods, there is no attribute. Our head is of excellent execution and preservation, and will rank, probably, as the best extant example of this type.

A female head, is of good fourth-century type, but unfortunately in a rather mutilated condition, most of the nose, the mouth, and part of the chin being missing. The back of the head was worked in a separate piece and is also missing.

OTHER ACCESSIONS

The bronzes acquired last year form a particularly rich and choice selection. Foremost among them is a charming statuette of Eros, asleep on a rock, which is a remarkable portrayal of complete relaxation. Other interesting pieces are a small genre group of a little girl holding a puppy; a Roman portrait-bust in a splendid state of preservation; a statuette of the Antiocheia of Euthychides; an archaic statuette of a girl walking; an Etruscan cista-handle in the form of two youths carrying the dead body of a third; and the figure of a man sacrificing. There are also a number of vases and utensils, including a pair of cymbals inscribed with the name of the

owner, and three Greek vessels of exquisite work and excellent preservation.

Of unusual interest is a group of fifteen comic actors in terracotta, of which all except one are said to have been found in one tomb. The other terracottas include two fine statuettes of a seated and a crouching woman respectively, both of Tanagra type; three Tarentine figures; and an archaic relief from Sicily.

There are fine terracotta vases, of which the most interesting are a Corinthian jug and an amphora painted in the style of Euphronios.

The pieces of glass are all exceptionally fine specimens, of which the most interesting are a necklace of mosaic beads, each decorated with a human face, and a purple

bowl with applied decorations in millefiori style.

Among the gold jewelry special mention must be made of two Etruscan buttons of beautiful workmanship, and a large chain from Taranto of unusual type. These are not exhibited with the

rest of the accessions but have been placed in the Gold Room (Gallery 32).

G. M. A. R.



FIG. 8. TABLE SUPPORT. ROMAN

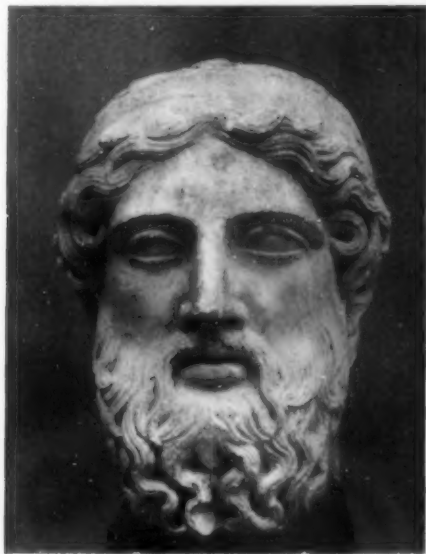
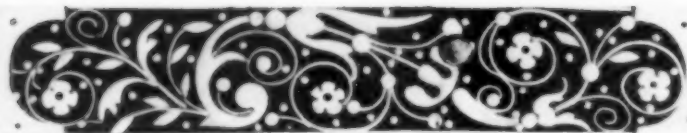


FIG. 9. HEAD OF A GOD
ROMAN COPY OF A GREEK WORK



THE WILLIAM H. RIGGS COLLECTION OF ARMS AND ARMOR

MR. RIGGS AS A COLLECTOR OF ARMOR



WILLIAM HENRY RIGGS of Paris, son of Elisha Riggs, the well-known banker of New York, Baltimore, and Washington, influenced by his high regard for his life-long friend, the late J. Pierpont Morgan, and his belief in the important place The Metropolitan Museum is

destined to play in the future of the art of this country, presented to the Museum in May of last year his collection of arms and armor, which has long been known to be unrivalled among those of private collectors. The gift was accepted by the Trustees on May 19, 1913, in a resolution which expressed their estimation of the collection as of the greatest value in its relation to the study of mediaeval and renaissance art, and of their lively appreciation of the spirit of patriotism which led Mr. Riggs to render so notable a service to the people of this country through the Museum of his native city. The Trustees requested Mr. Riggs to act as a Trustee of the Collection during his lifetime, and to supervise its proper installation in the addition to the building, then under construction, and now known as Wing H.

The collection has been shipped from Mr. Riggs' house in Paris, and is now being prepared for exhibition. The date of its installation will be announced in a later Bulletin.

HE needs much who would become a successful collector: he should begin early; he should be devoted and persistent; he must have at hand the necessary time and means; he must feel that he has a mission to accomplish; he should have what people call "good luck;" and, most of all, perhaps, he must be born with a "seeing eye" to fit him to pick and choose.

Judged by these tests, William Henry Riggs has had every qualification for a successful career. Even as a child, he spent his time arranging and labeling "specimens" on the shelves of his museum in the top story of the family house facing Bowling Green. When about fifteen he began gathering Indian arms and costumes, and in 1853 he sent to New York one of the earliest ethnological collections from the east slopes of the Rockies, which, unfortunately, was lost soon afterward in a warehouse fire. This collection he brought together on a trip to the west, made in company with his brother Elisha, on the Benton-Beal expedition. Thus the young collector gained his first-hand knowledge of Indian objects. At one time he had the choice of the arms of 800 war-painted Pawnees. His collecting instincts in those days sometimes led him into perilous paths. On one occasion he became all but entangled in a herd of bison; and on another, after having been detained on account of a "trade," he was the last to cross a ford, was swept with his horse into the Arkansas River, and was saved only by a long cast of the lasso of one of the guides, the half-breed Antonio de la Rue. After this incident the expedition's leader, Colonel Beal, told off his best guide, Kit Carson, "to keep a sharp eye on that boy."

Young Riggs prepared himself to enter Columbia College; but the death of his father, the well known banker, in 1853, was the turning point in his career. It became his wish to obtain a technical training which should fit him to take charge of some of the family's mining property in the Alleghanies; and on this account he took a journey abroad which, as it proved, changed his life-plans. He reached Paris with letters to the father of the present Duc de Loubat, who advised him to enter the preparatory school of Mr. Sillig at Vevey. Here he became a fellow student of J. Pierpont Morgan, then a studious young man whose major interest was mathematics, and who was surprising his companions and instructors by such feats as "calculating cube root in his head." Mr. Riggs and young Morgan straightway became devoted and, as it proved, life-long friends; both had the collecting instinct and already visited antiquity shops during their numerous excursions. For his part young Riggs soon filled his rooms and pantries with Swiss swords and daggers, some of which were of such interest that they have always kept their place in his collection.

It is doubtful whether Mr. Riggs knew precisely why he came to collect ancient armor and arms, but it was unquestionably from the Vevey period that his idea of a definite mission dated. His collection was to be a national one — "to instruct and please the art-loving people of his country" — and this aim he consistently bore in mind. At that time he certainly had about him no friends who were interested in similar objects and whose rivalry would have spurred him on. But neither then nor later did Mr. Riggs need sympathy or support: he knew definitely what he wanted; if he found that he had made a mistake he profited by it. He always said that experience was his best teacher.

Looking over our catalogue, I find that most of his objects were purchased between the years 1856 and 1860. His headquarters during part of this time were in Dresden, where he attended engineering courses in the Technische Hochschule. Here, too, he began his studies in archaeology.

He haunted the gallery of the Royal collection, which was then in the Zwinger, and it was not long before he was on intimate terms with the director of the armory. Soon, too, he came to meet others who showed a learned sympathy for his interest in armor, and through these new friends Mr. Riggs received valuable suggestions. Luckily, then as afterward his means were such that he did not hesitate to secure the best objects which came into the market. At that time it happened that many duplicates of the Royal collection were dispersed, and Mr. Riggs seems ever to have had the first choice of them. One of his best friends at this period, a great lover of ancient armor, was the distinguished director of the Munich Museum, Professor Hefner-Alteneck, and to him the young collector was indebted for important hints. Together they attended the sale of the ancient armory at the castle Hohenaschau where the objects had been preserved always — the armor hanging on its ancient racks. Mr. Riggs was soon in touch, also, with the Count de Leyden whose castle at Maxelrein near Munich contained many treasures: these promptly fell into Mr. Riggs's hands. Another friend was the Baron von Arretine, whose collection was also secured.

These years were active ones in Mr. Riggs's life. For one thing, he travelled constantly, and the provenance of his objects shows how intimate he was with the little towns in and out of Germany, their collectors, and their dealers in antiquities. He visited Vienna several times when he learned there was something interesting in the market. At dinner one evening, he was told by Hefner-Alteneck that certain rare head-pieces, "dog-faced bassinets," were about to be sold in the ancient arsenal of Mayence: he took the hint, travelled all night, and was present when the armory opened, thus anticipating the arrival of dealers from Berlin and Paris. So, too, he visited Solothurn when it was disposing of some of the pieces in the ancient civic armory, obtaining thus many suits of Swiss armor and a large series of swords and halberds.

Nor did he neglect the collecting possi-

bilities of Italy. Here he had convenient headquarters in Florence at Lord Normanby's villa, which Mr. Riggs's mother and sister had leased. It was then he came to meet Mr. Stibberts, an English collector of similar tastes, whose remarkable museum has since been presented to Florence. It was then, also, that Mr. Riggs made a great "strike" in securing the collection of Marquis Panciatici Ximènes, whose wish to dispose of his arms is said to have lasted but twenty-four hours — long enough to enable Mr. Riggs to place the objects in baskets and to carry them out of the palace. There were but 300 objects all told; but these were of delightful quality, and some of them historical, including two wheel-lock guns which for beauty of ornament would be capital objects in any national collection. Venice also proved a rich collecting field: in those days the shops on the Grand Canal, such as Richetti's and Marignoni's, offered choice arms; and, thanks to his friends, Mr. Riggs was able to visit some of the old palaces, the garrets of which he ransacked minutely. Here treasures were to be discovered: in the lumber rooms he was apt to find the curious "stemmi," which in olden days stood near the palace door and bristled with fancifully carved arms, suggesting the brackets of a gigantic hat-rack, upon which hung casques and swords of the bygone doges. In the Tiepolo palace, I remember, he made numerous "finds," and incidently purchased the stamped leather which now hangs in his dining room. This he insisted upon taking down himself; and as a result of his enthusiasm, Mr. Riggs and his valet were nearly stifled by the black dust, the accumulation of centuries, which the removal of every plate of leather brought down upon their devoted heads. In those days, too, he made finds in the old palaces in Genoa, where he secured, by the way, precious renaissance furniture, including inlaid folding chairs, dating from the end of the fifteenth or the beginning of the sixteenth centuries, admirably preserved and in their original leather cases: these he obtained above the eaves of one of the Doria palaces. Milan, too, was a well-covered

hunting ground. Here he was fortunate in making the acquaintance of the famous Uboldo; for the *cavalière di molti ordini*, as he called himself, was one of the greatest collectors of armor. For one thing Uboldo had had great chances, bringing together his objects at an early period, mainly between 1830 and 1850, when a choice of beautiful arms was still to be had. He, also, was one of the few amateurs who loved the simple armor of the fifteenth century, which is admirable in its lines and is of the best quality of metal, and he was one of the first modern collectors to prize especially the work of the Milanese family of armorers, Missaglia-Negroli. Uboldo had intended to present his collection to the Italian government; but a slight, real or imaginary, from King Victor Emmanuel hardened his patriotic heart and caused him to turn over to Mr. Riggs almost all of his collection.

In the late fifties, Mr. Riggs discovered that Spain still retained rich hoards of armor. He made in all seven collecting trips there, and on one of them he spent about a year in Seville, where, as well as in Madrid, he secured material of great value. In those days there were few antiquity shops, and it is interesting to note the sources of many of Mr. Riggs's arms. This one was found at a hatter's, that at a cobbler's, and that again from a head waiter or a local blacksmith. Sometimes the Spanish gentlemen to whom he had letters would drop everything and proceed to hunt arms for him, and their finds were ever "*á la disposición de Usted*," gifts embarrassing him frequently by their magnificence. Thus, at Valencia, Don Ramon d'Orcaña presented him with a remarkable suit of armor of scales of an almost unknown type and with numerous pieces never before out of the possession of his family, including the embroidered hunting belt of an ancestor who had been the *grand veneur d'Espagne*. At the ruins of Italica he met the Count of Paris and was invited by him to his home in Seville, then in the palace of his cousins, the Montpensiers, who became much interested in the work of the young collector. The Duc de Montpensier, to further his



CASQUES, EMBOSSED AND DAMASKFENED
XVI CENTURY. ITALIAN

success, gave him letters to friends near and far; and, to aid him in traveling, turned over to him his versatile valet, Pasquale Rose, who remained long in Mr. Riggs's service. It was soon after this (1858) that Mr. Riggs saw much of Spain out of the beaten tracks. He dressed in the native "Marco" costume and travelled with an elaborate camping outfit; he spent weeks in the saddle, and his acquisitions followed him on a string of pack-mules. In those days by-paths in Spain were not always safe, and more than once he ran imminent risk of robbery and captivity. In fact, he was once "entertained" several days by the notorious bandit, José Maria, whom Mr. Riggs succeeded in impressing so favorably that he was not only allowed to leave without being robbed, but was even sent a present when in Seville.

Mr. Riggs's interest in armor and arms centered in those of the middle ages and the renaissance. Few of his pieces belong to a more modern date than the middle of the seventeenth century. Late objects were left for the collectors whom Mr. Riggs designated as mere "sabretasche men;" and early objects, he came to believe, represented a class by themselves. So he exchanged with the Duc de Luynes his arms of classical antiquity and of the "age of stone." For the great domain of oriental armor and arms he had never a keen interest. He bought these objects, it is true, when he visited the East, though his journeying there was memorable less as improving his collection than as well-nigh bringing it to an end tragically; he nearly lost his life in a pit of mummied crocodiles when the dust ignited and the whole pitchy mass burst into flames; he was sun-struck at Sinai; and he nearly died of Syrian fever near Jerusalem.

There was apparently but one person who had real influence upon Mr. Riggs's career as a collector, and whom he willingly acknowledges his master. This was Père Carrand, an elderly Norman scholar, who had long been an archivist at Lyons, and had won fame as a discoverer of palimpsests and as a numismatist, but who was

especially a lover and collector of ancient arms. To Carrand, as to his pupil, arms and armor had the interest of romance, and to acquire them was worth any sacrifice. Although Carrand had but a modest income, this detail did not prevent him collecting, since he was quite willing to economize rigorously. He had cramped quarters in an out-of-the-way neighborhood, and he even cooked his own food; but so far as precious possessions went, he lived *en grand prince*, surrounded by gothic armor. Mr. Riggs has still a bright memory of Carrand's dusty home, in which the staircase leading to the bedroom was cluttered with priceless armets and salades. It was from Carrand that Mr. Riggs first learned the living charm of the armorer's art; and together the two collectors, literally at the feet of Carrand's harnesses, would pore night-long over the pages of ancient Froissart or Olivier de la Marche, reading how armor was made, worn, and used, and how in early times it was preserved and transported. The old collector had the training of a gentleman of pre-revolutionary France, and when he called upon Mr. Riggs he appeared, as became his dignity, in lace jabot and ornate shoe-buckles. He was singularly unworldly; his only plan for getting money for the purchase of armor was to spend his income in no other way, certainly not to exploit his skill and knowledge as a connoisseur. As an example of this, he is said to have accepted no fee for forming the cabinet of arms of his friend, Prince Soltykoff, which cost him years of labor. Nor could he be tempted to dispose of the objects in his collection, no matter what bids were made. Only, after his death, when his armor was scattered, did Mr. Riggs succeed in obtaining certain coveted pieces.

It was about 1857, that Mr. Riggs decided to make his headquarters in Paris, and to bring his armor to his hotel in the rue d'Aumale. In Paris at this time there was an exceptionally delightful society of painters, musicians, *littérateurs*, *archéologues*, and collectors, including a brilliant coterie of armor lovers, headed by the Emperor himself. In such society Mr.

Riggs was ever *persona grata*; in fact his house became a gathering place for well-known amateurs like Victor Gay, Viollet le Duc, Panguilley l'Haridon, director of the imperial collection of armor which was then housed at Saint Tomas d'Aquin, Baron de Ressimann, Sir Richard Wallace, Count de Nieuwerkirke, *surintendant des beaux arts*, high in the favor of the imperial family (especially, as gossip said, of the Princess Matilde), Chabrière-Arlès, Prince Basilewsky, Marquis de Belleval, and the romantic de Baumont, whose swords and daggers have since become treasures of the Cluny; for such painters as Gustave Doré, Fortuny, Henri Pille, de Madrazo, Gerome; for such musical artists as Patti, Vestri, Strakosh and Liszt. Here in the rue d'Aumale one might see of an evening, perhaps after a soirée at the Tuileries, representatives of all countries of Europe, "assisting" at a concert given in Mr. Riggs's theatre, which was built at one end of his great gallery.

It was in 1870, during the Franco-Prussian War, that Mr. Riggs brought his collection to its home in the rue Murillo (No. 13), near the Parc Monceau, which he bought from Count de Nieuwerkirke. It was an unusual home, even for Paris. It was designed by Le Fuel and is described in Charles Blanc's life of this architect. It had in it a sculptor's studio which Mr. Riggs turned into a dining hall, and he arranged the entire top story of the house for his gallery of armor. In this long room (about 50 feet wide by 80 feet long) stood his series of knightly figures, and its walls were covered with close-set trophies of pole-arms, swords, and armor. But the collection was from the beginning too large for its setting. Many objects, therefore, including even some of the best, had to be hidden from view. Dismembered harnesses and arms filled all the closets, sometimes so closely that it became impracticable to find a desired piece. To Mr. Riggs, however, this was but an incident, and his collecting went bravely on. The result can readily be imagined; years would go by, and even in spite of his extraordinary memory, Mr. Riggs might forget an early purchase;

from time to time, he would make happy discoveries when unpacking long-hidden cases, locked cabinets, or even stored-away clothing—for I call to mind the gilded and engraved Gothic spurs which turned up between layers of coats not long ago.

In course of time, the home in the rue Murillo became a place of great interest—sometimes mysterious interest—to all collectors of armor. Mr. Riggs was ever so busy among his objects, repairing, cleaning, and arranging them, that he found little time to receive visitors. Then too, he hesitated to show his possessions when they were not mounted properly, or to let a visitor enter his gallery when his harnesses were shrouded in *bousses* or even when they had not been carefully dusted. His collection, he ever said, would be seen at the proper time and in perfect order. With this in view, he labored constantly, days and weeks, often without taking time even for a walk in the neighboring parc Monceau (I have known him to remain indoors for fifty days at a stretch); most of his time he would be busied in his gallery, usually with an armorer at his elbow—sometimes quite surrounded by armorers, his own *élèves*—intent on removing deep seated rust, replacing straps, or making necessary restorations.

From what has already been noted, it is clear that Mr. Riggs in forming his collection drew from almost every armory private or public, which came into the market. Among others, we may name, the collections St. Maur and Pujol of Toulouse; Medina-Celi, in Madrid; Max Moran of Dijon; Soltykoff, Saint Seine, Wagner, Just, Pourtalès, de Courval, de Rozière, Davilliers, and Spitzer in Paris; also, de Belleval of Beauvais; Marigoni of Milan; Haussmann of Vienna; and Freppa and Guastalla in Florence. In London his notable acquisitions were from the sales of Londesborough, Meyrick, Magniac, and de Cosson. Important specimens came to him also, directly or indirectly, from their primitive sources, as noted above. I may add that he obtained from the Tower of London a number of excellent pieces of armor, through

Prince Soltykoff, who bought them at an auction at the Tower in the early part of the last century. The prince, it appears, breakfasted that day with Sir Walter Scott, who happened to mention that some of the Tower's duplicates were about to be sold. Mr. Riggs obtained, also, a number of excellent pieces by exchange or purchase from the civic armory of Graz. He secured many objects of the highest interest from the ancient collection of the Dukes of Lorraine. From a church of St. Pol in Brittany, he came into the possession of detached pieces of armor of high epoch. From the Musée Carnavalet in Paris, he secured important accessories. Some of his best specimens came directly from the armories of such châteaux as Langeais, Sersaing, St. Julien, Montaubon, and Roumenne.

Mr. Riggs was eminently successful in obtaining objects which had historical as well as artistic interest. We note, for example, a cannon presented by King Henry IV of France to his cousin the Duc de Vendôme; a culverin cast by order of Charles V, in 1523; a number of arms and pieces of armor which belonged to the house of Savoy; an eared dagger bearing the arms of the family Trevulcio; an early banner of the Medici obtained by Mr. Riggs from the Marquis de Medici in Turin; a stirrup from the tomb of Can Grande; the casque of Louis XIII and a colletin; a number of pieces of armor belonging to Niclas von Radzivil, the remainder of which are now in the Imperial collection in Vienna; the lance-rest of Philip II; breast-plates bearing the arms of historical Spanish and Italian families, including one which belonged to the Genoese Doria, and another which formed part of a harness of Philip Guzman; a corselet which was borne by the guard of honor of Louis XIV, and a state partizan. Of objects which belonged to the house of Saxony there is a cross-bow with box of bolts of Augustus the Strong; headpieces and cartridge boxes of Christian I, II, and Johann Georg I; also the coronation gauntlets of an elector, probably Christian I. Of engraved and gilded gauntlets he has examples which belonged to Henry VIII

and Philip II. There are suits of half armor of Julius II of Brunswick, commemorating his marriage with Dorothea of Saxony, of the Marquis de Bassompierre, of the Duke of Alva, of one of the Medici, of a della Rovère, of the Baron Preussing, of a Lallane, of a Duke of Lorraine. A capital piece is the complete equestrian armor of Marcus Antonius Colonna, which formerly stood in the town hall of Bozen and was earlier in the Ambras collection. There are headpieces of the Duke of Alva, of the Marquis de Trémouille, of Ferdinand of Tyrol, of Henry II, of Charles V, of one of the Grimani, of a Visconti, of a Tiepolo, and two which were borne by members of the family Montinengo of Brescia. There are reinforcing plates of the helmets of an elector of Bavaria, of Charles V, and of Philip II. Among the guns is an elaborate one which belonged in the Ambras collection. There is a pistol, which belonged to Charles V and is pictured in the state catalogue dating from the latter part of the sixteenth century.

The size and the scope of Mr. Riggs's collection, as shown by a card catalogue prepared during the past year, is as follows:

Suits and half suits of armor 59; detached pieces of armor 328 (of these 180 are helmets); banners 18; horse's bits 37; bows and crossbows 47; cannon 2; daggers 62; firearms, accessories (powder-horns, primers, bandoliers, keys of arquebuses) 93; guns 24; shafted weapons (lances and halberds of all forms) 486; horse-trappings, including saddles and armor, 50; mail 35; maces and short pole-arms 58; musical instruments (war-horns, drums) 20; pistols 38; swords 286; sword accessories (belts and carriers) 34; spurs 53; stirrups 27; shields 68; instruments of torture 14; miscellaneous 8 — making all together 1847. Not included among these are several suits of armor which Mr. Riggs retains in Paris until they can be put in order; also a number of daggers and detached pieces, not exceeding a hundred in all. The total number of objects in the collection is perhaps not far from 2500 since in a single catalogue number there are often two and sometimes a series of pieces.



BUCKLER
EMBOSSSED AND DAMASKEENED
ITALIAN XVIII CENTURY

At one time, it appears, Mr. Riggs had in his collection as many as 8000 objects, but he carefully weeded them out, occasionally exchanging many commoner pieces for one of higher class, and sending at various times consignments to the hotel Drouot for public sale.

Parts of the collection have been placed on exhibition in Paris three times: in 1878 at the Trocadero, where the objects filled a hall 20 meters by 12; in 1889 at the Invalides, where 3500 pieces were shown; and in 1900 at the Palais des Armées, where there were exhibited a thousand richly decorated arms. It was at these times that the extraordinary character of Mr. Riggs's collection came to be generally known, and many of the specimens were photographed or sketched by visitors who, like Dr. Boheim of Vienna or Dr. Forrer of Strassburg, have since published their notes. Other objects had, however, been figured earlier in Skelton's book on the *Meyrick Collection* or in various special works such as Asselineau's *Armes et Armures* or in Viollet le Duc's *Dictionnaire*, of which the volume on armor was partly written in Mr. Riggs's gallery and with his constant help — as indeed were later the numerous articles dealing with armor and arms, by Victor Gay in the *Glossaire Archéologique*.

From the foregoing notes it will at least be seen that Mr. Riggs has been successful in his collecting activities. On the other hand it is difficult to estimate the importance of his collection compared with all others. We can safely say that among private collections it was the first, the only one at all approaching it being that of M. Georges Pauilhac in Paris. Its especial interest lies in its great number of historical and decorated pieces, and in its arms of high epoch. In certain regards it is probably first in rank even among national collections. In the series of shafted weapons it contains, I believe, a more representative series than even the collection in Vienna. Its horse frontals are noteworthy, few museums excelling it either in the choice or in the quality of its pieces. And this is equally true of its shields, helmets, powder flasks, and horse's bits. In showing the evolution of armor

from the fourteenth century to the eighteenth, the Riggs collection stands, I think, among the first ten collections in the world. In no other collection, for example, can one see reinforcing plates for brigandines, or pieces of primitive armor of boiled leather. Nor are there extant more interesting details in showing how armor was lined and worn.

In estimating Mr. Riggs's activities as a collector, one cannot forget as one of the elements of success, as we noted in the beginning, the rare good fortune he has had on many occasions. It is true that he collected at a time when armor was still in the market, but he had ever an extraordinary way of being at the right place at the right time. Mr. Riggs would, however, be the first one to admit that he had not always made the most of his opportunities. I have heard him declare repeatedly and mournfully that his present collection is but the poorer half of the objects which at various times were offered him. It is clear that he lost a monumental opportunity when he returned handsomely to the Count de Nieuwerkirke the objects which he had actually bought from him but which he allowed Nieuwerkirke to pass into the hands of Sir Richard Wallace. Because Nieuwerkirke was his friend, Mr. Riggs would not prevent his disposing of his armor and arms at a much higher price than he himself paid or was willing to pay for them, and he thus lost the opportunity of acquiring numerous objects of the highest importance — some of the best, in fact, now in the Wallace collection. So, too, Mr. Riggs has justly deplored losing the remainder of the Soltyskoff collection, which he had bought but failed to send at once to his home. It so happened that the Prince changed his mind, returned the purchaser his cheque, and resold the armor to the Emperor Napoleon, from whose hands it passed into the national collection now at the Invalides.

However, these are details. In the minds of all who are interested in this field of art, the Riggs Collection stands as the last great collection of arms and armor, brought together by generous means and a life's devotion.

B. D.



HENRY GEORGE
BY GEORGE DE FOREST BRUSH

NEW ACQUISITIONS OF PICTURES

THE portrait of Henry George, by George de Forest Brush, bequeathed by August Lewis, is the replica of a picture painted from life in 1893. Pigments prepared in a novel fashion were used in the original portrait, having been recommended to the artist who had had no previous experience with them. After a few years it was found that, owing to the faulty pigments, the color was disappearing from this work and conse-

quently, in 1903, the replica was made. Another picture by Brush, *In the Garden*, is owned by the Museum, having been given by George H. Hearn in 1907.

Of four paintings by Pietro Longhi, exhibited this month, two are the property of the Museum, and two are loans. They are from the series of nine pictures owned until recently by Count Miari, in Padua. The tradition is that they had been in the possession of Count Miari's ancestors since the eighteenth century. The series consists without exception of excellent exam-

ples, and according to Mr. Robinson, who made the choice when in Italy two years ago, the four which are here shown are the best of the number. They certainly present this very uneven painter in the most favorable light, and compare with those in the collections at Venice, where his works are most plentiful.

Longhi's pictures have a peculiar charm. While the artists of the rest of Italy were striving to realize a too ambitious ideal, the crushing heritage of her great time, the Venetian painters alone seem to have been alive to the beauty of the spectacle of daily life. Canaletto and Guardi expressed the outdoor aspect of their Venice; Tiepolo appreciated the fascination of familiar scenes and pictured them at times; but Pietro Longhi, after his student essays in the great style, knew no other ambition than to record the appearance and customs of the people about him. He has been called both the Hogarth, and the Boucher of Venice, but his aims were more akin to those of the little masters of seventeenth century Holland, to Pieter de Hooch for instance, than to either of these artists, for he had neither the didacticism of the one nor the sensuousness of the other. He had, in fact, no preoccupations beyond the simple one of rendering episodes of daily life, leaving the story or meaning of the incident to be divined or not.

In the case of two of these pictures the original titles given by the artist have been preserved by means of contemporary engravings. One of these, lent by Mr. Morgan, was engraved by Gutwein and is called *La Tentazione*. The other, lent by Mr. Walters, engraved by Flipart, has for its title *Il Ritrovo*. The names of the paintings belonging to the Museum are unknown. One shows the workroom of cap-makers, where the matron is asleep, and an old crone taking advantage of the fact, gives a letter to a coquettish helper in the establishment. The young woman pretends to read, but looks sideways at a middle-aged man, evidently the sender of the letter, who has followed close upon his messenger. A little girl sitting in front of them is intent on dressing a doll, and on the tables are models of heads in papier-mâché, and,

hanging from a line stretched across the room are pieces of cloth and gauze. The other picture owned by the Museum shows grander people. A lady is sitting in the center with a priest on one side, and at the other, a young man who stoops to play with a lap-dog. Two gentlemen stand back of them. This painting has been arbitrarily named *The Visit*; *The Letter* is the title which has been given to the other.

The *Temptation*, lent by Mr. Morgan, contains as one of its dramatis-personæ the same old woman who appears in *The Letter*. Here she introduces a comely young woman to a gentleman who is breakfasting.

Il Ritrovo, *The Rendez-vous*, as it has been translated, lent by Mr. Walters, represents a room in which a gentleman with a periwig speaks obsequiously to a lady who is seated before him. A servant with keys stands near-by, and in the background are two masked couples. The engraving after this picture is inscribed with the following verse:

Di degno Cavalier tenera Moglie
Dama, che a nobil sangue uguale ha il core,
Vede Lo Sposo suo, Lieta L'accoglie,
Ringrazia il fato, e benedice Amore.

The straightforward and painstaking observation which these scenes evidence gives to them a quaintness and an old world insight which cannot fail to please. Each detail of dress and accessory is rendered with equal interest, and they reconstruct with no uncertainty, the externals of the people whom Goldoni and Casanova wrote about.

Three new purchases have been made out of the Hearn Fund. The *Girdle of Ares*, by Arthur B. Davies, was painted about four years ago. It is a composition in which, against a background of rugged mountains and evening sky, appears a level line of struggling figures that fills the lower part of the picture from one side of the frame to the other. The work differs in expression from *Dream*, the other picture by this artist, which the Museum owns, being more ambitious in conception, and more complicated in form and in color arrangement.



THE VISIT



THE LETTER



THE TEMPTATION



THE RENDEZ-VOUS

FOUR PAINTINGS BY LONGHI

The Conquerors, (Culebra Cut), by Jonas Lie, is one of a series of pictures of the Panama Canal, in process of construction, which the artist painted, as the result of a trip to the Isthmus in 1913. It is notable for its dramatic and impressive composition and for the stage of the great work which it records. Repairing the

Bridge, by Robert C. Spencer, was exhibited in the recent exhibition of the National Academy of Design, where it held its own amongst any of the pictures shown, and where it won pretty general approbation.

These three pictures will be exhibited after this month with other American works of the Hearn Collection, in Gallery 13.



THE CONQUERORS (CULEBRA CUT)
BY JONAS LIE



THE GIRDLE OF ARES
BY
ARTHUR B. DAVIES



REPAIRING THE BRIDGE
BY
ROBERT C. SPENCER

JOHN HENRY BUCK

JOHN HENRY BUCK, Curator of Metal Work from 1906 to December 1912, and retired January 1913, died after a short illness on January 30, 1914.

In his death the Museum has lost one who was always devoted to its interests, and ever ready to give advice and information, of which he possessed an abundant store, to his associates in the Museum; to the public and to visitors who when passing through the galleries might be desirous to obtain detailed knowledge in regard to any of the objects exhibited in his department.

Since his retirement he made it a rule to visit the Museum once each week, and now that he will visit it no more his presence will be greatly missed.

Mr. Buck was born in 1848 at Tiverton, Devonshire, England, at which time his father was Master of Brundell's Grammar School, and it was there that he received his education.

When he decided on a profession he chose that of an architect, and was articled to Messrs. Street & Son, the well known English firm. During the time that he was an articled clerk he spent his evenings in study, and visited and worked in the South Kensington Museum whenever

opportunity offered, and thus gained a knowledge of the arts in which he was so greatly interested.

It was in the year 1876 that he made his first visit to the United States when he came as the representative of some important English firms who exhibited at the Centennial Exhibition, held in Philadelphia in 1876. At the close of the Exhibition he returned to England, but in the following year decided to return and make the United States his future home.

Since residing here his time was devoted to work in Ecclesiastical Art, Stained Glass, Gold and Silversmiths' work, especially the latter, and Heraldry.

His fondness for architecture caused him to be a competitor among those who submitted designs for the Cathedral of St. John the Divine, on Morningside Heights, and though unsuccessful in obtaining the award, his designs were so highly thought of that they were classed among the few that were considered when a final decision was to be rendered.

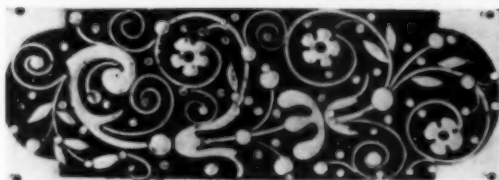
Mr. Buck was for many years connected with the Gorham Manufacturing Company and was well known to all of the collectors of silver in the United States, and also to many in England. His book on Old Plate is considered one of the best works on this subject.

W. C.

JOHN L. CADWALADER

As the Bulletin is going to press, news is received of the death of the late John L. Cadwalader, a member of the Board of Trustees of the Museum since 1902.

Appropriate mention of Mr. Cadwalader's services to the Corporation will be made in the next issue.



NOTES

THE ANNUAL MEETING OF THE CORPORATION. — At the forty-fourth annual meeting of the Corporation held on Monday, February 16th, the President, Robert W. de Forest, being in the chair, the reports of the Trustees and of the Treasurer for 1913 were presented, and a brief address was made by the President. After this formal session, the members were given a first view of the galleries of the new wing, containing the Loan Exhibition of the J. Pierpont Morgan Collection. Tea was served in the Trustees' room.

THE ANNUAL REPORT.— The Annual Report of the Trustees of the Museum, which was presented to the members of the Corporation, at their annual meeting on the 16th, will be printed, and will be sent to all of the members in the near future.

An abstract of the report will be found on another page.

MEMBERSHIP.— At a meeting of the Board of Trustees of the Museum, held on Monday, February 16th, the following transfers of fellowships were made:

The Fellowship in Perpetuity of the late William Butler Duncan to his son, A. Butler Duncan.

The Fellowship in Perpetuity of the late Rev. Thomas S. Hastings to Sterling Foote, his grandson.

The Patronship (Fellowship in Perpetuity) of the late Mrs. George R. Sheldon to her daughter, Mrs. Mary Sheldon Fuller.

The Fellowship in Perpetuity of the late J. Pierpont Morgan to his grandson, Junius Spencer Morgan, Jr.

In recognition of his gift of Arms and Armor, William H. Riggs was declared a Benefactor of the Museum.

The following new members were elected:

FELLOWS IN PERPETUITY

FREDERICK W. HUNTER
JOHN C. FERGUSON
MRS. JOHN C. FERGUSON
SAMUEL T. PETERS

FELLOW FOR LIFE

SAMUEL W. BRIDGHAM

SUSTAINING MEMBERS

WILLIAM H. BLISS
MRS. GARDINER GAYLEY
G. H. MILLIKEN
CASIMER DE R. MOORE
MISS MARIE G. RUSSELL

80 ANNUAL MEMBERS

PUBLICATIONS.— A new catalogue of the paintings now on exhibition in the galleries of paintings has been placed on sale, taking the place of the edition issued in 1905. It is hoped that this edition which has been carefully planned to meet the needs of quick reference in front of the pictures themselves, will have accomplished this first requisite in a guide—brevity and ease of handling. The volume does not include extended notes and references, which are only required by the student for comparison and study, and which belong more properly in a more definitive treatise. Such a work, in several volumes, is in preparation, for publication in the near future.

A guide to the Loan Exhibition of the J. Pierpont Morgan Collection was placed on sale on the opening of the Collection. Its aim is to give as briefly as possible the

character and extent of the collection, the material being arranged by periods, in the order of the galleries in which it is shown. Thus the volume becomes a small treatise on the development of European art, from the classical, through the Byzantine, Gothic, Renaissance and eighteenth century periods, and embraces such subjects as ivories, enamels, sculpture in bronze, wood and stone, ceramics, and tapestries.

NEW ROOM OF PREHISTORIC GREEK ART.—The collection of reproductions of prehistoric Greek art has been moved from Wing C, Gallery 20 to Wing H, Gallery 4. For some time this collection had outgrown its quarters, and not only was the room unduly crowded, but several pieces could not be shown at all for lack of space. Its present accommodations make it possible to exhibit the whole collection to good advantage. A number of recently acquired objects are also now shown for the first time. These consist of three reproductions of vases, two from Mykenae, one from Knossos, all three of graceful shapes and with effective decorations; one hundred and twenty-two plaster impressions of Mycenaean gems; fifteen casts of inscribed tablets from Knossos; and twenty-four photographs illustrative of Cretan excavation sites. The casts of the restored columns from the "Treasury of Atreus" at Mykenae, which used to obstruct one of the alcoves in the large Hall of Casts, have also been placed in this gallery, where they lend a certain stateliness to the whole collection.

REMOVAL OF GREEK AND ROMAN CASTS.—Owing to the transference of the Crosby Brown Collection of Musical Instruments to Galleries 26-29, the casts of the later Greek and Roman periods which used to be exhibited in these galleries have had to be

temporarily removed. Though many of them have been distributed among the other cast galleries, or placed in the former Room of Prehistoric Greek Art, it was unfortunately necessary to retire a considerable number.

MEMBERS' LECTURE.—On Friday afternoon, April 3rd, at quarter past four, Dr. Oswald Sirén, Professor of the history of art at the University of Stockholm, will lecture in English in the Museum Lecture Hall on Leonardo da Vinci. The lecture will be open to the members and their friends.

Dr. Sirén, is one of the best known men in the world of scholarship. His special field is that of early Italian Art, but his books and articles in Italian, German, English and Swedish reviews cover a wide range including XVIII century Swedish architecture, modern art, etc. Among his best known books are "Dessins et Tableaux de la Renaissance Italienne dans les Collections de Suède", published in Stockholm and Leipzig, 1902; "Lorenzo Monaco", published in German at Strassburg, 1905; "Giotto" published in Stockholm, 1906; "Giotto" published in German at Leipzig, 1908; and "Leonardo da Vinci", published in Stockholm in 1911, and now being prepared in an English translation.

THE J. PIERPONT MORGAN COLLECTION.—The Exhibition of the J. Pierpont Morgan Collection was opened on February 17th with a private view for the Members and their friends. The guests were received by the President, Members of the Board of Trustees, and the Director. The following day the galleries were thrown open to the public.

A Guide to the exhibits has been published, and is for sale at the Museum catalogue stands.





LIST OF ACCESSIONS

FEBRUARY, 1914

CLASS	OBJECTS	SOURCE
ARMS AND ARMOR	†Banner, Flemish? seventeenth century; banner, French, circa 1690; banner, Turkish, eighteenth century	Purchase.
CERAMICS	†Twenty-nine pieces of Bennington ware, American, middle of nineteenth century	Purchase.
DRAWINGS	*Water color, Genealogical Tree of the Sagredo family, Italian, eighteenth century	Purchase.
METALWORK	†Silver chalice, Antwerp mark, Flemish, sixteenth century; silver gilt chalice and paten, early seventeenth century; silver ewer and basin, eighteenth century — Portuguese	Purchase.
PAINTINGS	†The Girdle of Ares, by Arthur B. Davies	Purchase.
	†The Conquerors, Culebra Cut, by Jonas Lie	Purchase.
	†Repairing the Bridge, by Robert C. Spencer	Purchase.
(Gallery II, 29)	Two genre subjects, by Pietro Longhi	Purchase.
TEXTILES	*Brocatelle, Italian, seventeenth century	Purchase.
	†Two chintzes, English, late eighteenth and early nineteenth century	Purchase.
	†Chintz, English, early nineteenth century	Purchase.
	†Two coverlets, American, nineteenth century	Purchase.
COSTUMES	*Two Brittany caps, French, nineteenth century	Gift of Mrs. Robert W deForest.

LIST OF LOANS

CERAMICS	*Two bowls, two plates, double-cup and a lamp, mezzo-majolica, Byzantine, twelfth century	Lent by Harold W. Bell.
PAINTINGS	The Temptation, by Pietro Longhi.	Lent by J. Pierpont Morgan.
(Gallery II, 29)	†The Meeting, by Pietro Longhi. .	Lent by Henry Walters.

*Not yet placed on Exhibition. †Recent Accessions Room (Room 6, Floor I).

**THE BULLETIN OF THE
METROPOLITAN MUSEUM OF ART**
FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

Entered as second-class matter, March 23, 1907, at the post office at New York, N. Y., under Act of Congress of July 16, 1894.

Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the Fifth Avenue entrance to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Secretary, at the Museum.

OFFICERS

President,	ROBERT W. DE FOREST
First Vice-President,	JOSEPH H. CHOATE
Second Vice-President	HENRY WALTERS
Secretary,	HENRY W. KENT
Treasurer,	HOWARD MANSFIELD
Honorary Librarian,	WILLIAM LORING ANDREWS
Director,	EDWARD ROBINSON
Assistant Treasurer,	THOMAS D. DUNCAN
Curator of Paintings,	BRYSON BURROUGHS
Curator of Egyptian Art	ALBERT M. LYTHGOE
Curator of Decorative Arts,	WILHELM R. VALENTINER
Curator of Armor,	BASHFORD DEAN
Librarian,	WILLIAM CLIFFORD
Registrar,	HENRY F. DAVIDSON
Superintendent of the Building	CONRAD HEWITT

MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute.....	5,000
FELLOWS FOR LIFE, who contribute...	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of.....	100
SUSTAINING MEMBERS who pay an annual contribution of.....	25
ANNUAL MEMBERS, who pay an annual contribution of.....	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published by the Museum for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 5 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday (10 A.M.-6 P.M.), Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 25,000 volumes, and 36,000 photographs, is open daily except Sundays, and is accessible to the public.

PUBLICATIONS

The publications of the Museum now in print number fifty-four. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock may be addressed to the Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* from 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.